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# MUSICIAN'S REVIEW

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## THE CHEVALIER DE KONTSKI.

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# Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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## LEARN TO LISTEN.

THE art of listening to music is one of the most neglected branches of musical education. If, indeed, we can properly call branch of education a subject which usually receives no recognition or attention whatever from either pupils or teachers. It seems to be assumed in the majority of cases that mechanical practice will of itself cultivate the power of listening, by which we mean not only the ability of hearing and recognizing sounds, but also that of grasping their melodic and harmonic relations. How far from the truth this supposition is, every student has seen "graduates in music" put their little heads down upon the sostenuto pedal, prolonging notes belonging to the most heterogeneous chords into an inextricable jumble of noises, calculated to make one old before his time, and yet thinking all the time that they were making music.

A good listener to music must, of course, have a good ear, but he must have more; he must have some knowledge of musical construction (the more the better), and, above all, he must be attentive, not only to individual notes, but also to the notes in all their various combinations into melodic phrases, with their harmonic support, to the combination of these into parts, and of the parts into a whole. He who would listen to music, truly, must listen with the mind as well as the ear. This means work, of course. Musicians have often remarked that people of no musical knowledge or taste could listen with apparent pleasure to much longer programmes than they could themselves. In the one case there was mental labor and, hence, weariness; in the other, a more passive reception of pleasing sounds. The musical culture derived from hearing music will always be in proportion to the sum of real attention bestowed upon it, multiplied by the amount of theoretical knowledge possessed by the listener.

## POPULAR CONCERTS.

MUSICIANS seem to be pretty well agreed that music is a necessity and not a luxury and that it should have a place in our educational systems by the side of languages, mathematics and the natural sciences. They also, with one accord, say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and praise it they want to see the people's love of music increased and elevated. Yet, when it is suggested that if music be a necessity should be furnished at the price of a staple rather than charged for at prices that make it quite inaccessible to the masses, and too rare a treat to others, not a few begin to demur and if a plan be

proposed to enable people to attend good concerts at a nominal cost, a general chorus is heard against it in the confusion of which one hears such phrases as this: "There is some swindle about it!" "It is beneath the dignity of art." "It is an advertising dodge!" "It will be a failure," etc. We are talking from experience, and after briefly stating that experience, we propose to preach a brief sermon from it as a text.

Our readers know that in January last the publishers of this magazine and its editor began the first series of the "Kunkel Popular Concerts"; they know also that on the 12th of June the twelfth concert and list of the series was given before the largest audience ever gathered in Mercantile Library Hall, and that no series of concerts ever given in St. Louis has attracted so widespread attention or given so universal satisfaction. What they do not know however, and might not suspect, is that this was accomplished in the face, not only of open opposition, but of secret hostility. A well-known soprano, after having attended a number of rehearsals, was threatened by the manager of the choir of the church for which she sang with the loss of her position, if she took part in these concerts. We advised her to submit rather than lose a position she needed, and then looked around for some one to fill her place; hardly had we secured the substitute when influences of a somewhat similar nature were brought to bear upon her with the result that she withdrew. A certain heavy weight showed his devotion to music by inducing his basso, who had joined the chorus, to leave; the conductor of a certain choral society made divers bar-rooms of the city vocal with his predictions of failure; a certain philosopher of music and his charming and talkative daughter assisted him whenever occasion offered; communications opposing the enterprise were sent to the daily press and inserted—into the waste basket—but a certain weekly paper (2) made itself the mouthpiece of our opponents and heaped slander and ridicule upon the plan and its projectors. We could fill a page with similar instances; but why prolong the list? Even those who were our friends doubted the possibility of success and we were left alone to create success in the midst of those who prophesied failure and were doing all they could to make their prophecies come true. This opposition, however, was just what we had expected. It was natural that those who had been making (we do not say earning) a few dollars by begging methods of giving concerts of an inferior character and who saw that the new series they would find their occupation gone, should oppose us with all their little might; that those who had made dismal failures of other concert enterprises should have wished that another *fiasco* were added to the list, and serve as a demonstration of the fact that their failures had not been due to their manner of managing; it was, it was to be expected that the old fogies, the envious and the ignoramuses should forget their reciprocal animosities for the moment and unite against a common danger. We repeat it, this was what we had expected and we do not mention it by way of complaint, for, with the complete victory we have achieved, comes the pleasant duty of being magnanimous toward our foes, some of whom now aver that "they knew the concerts would be a success all the time."

This is our text; now for its application.

The success of the Kunkel Popular Concerts has been attributed by many to judicious business management. We can assure our readers that this is not even the first reason for their success. Without careful managing, success would not have been possible, it is true, but all the managing in the world would not have saved us from a disastrous failure, if we had not given to the people music they could understand and love. Nothing short of

a lassoo could have brought many of our audiences a second time to the hall, had we given programmes of musical puzzles. What did we give? Trash? The programmes have been published in these columns from month to month, and, excepting, of course, the "Concert of War Songs," where we were almost entirely limited to the song literature of the war of the rebellion and one or two comic songs in other concerts, we defy anyone to point to a single number that we did not possess of musical merit of a high order. Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Donizetti, Verdi, Gounod, Bruch, Wagner and other names of almost equal eminence are those that oftenest appeared on our programmes, although humbler authors have not by any means been excluded from their work, possessed the requisite merit. In a word, we put to the test in these concerts, what we have repeatedly asserted in these columns, namely: that all art addressing itself to the innate sense of the beautiful which is universal, the masterpieces of musical art, those numbers that have not only sense, which speaks to the few, but inspiration, which speaks to all—not to all in the same degree of course, but to all in some degree—would find ready appreciation at the hands of even the humblest lovers of music. The result has demonstrated that we were right. An audience will sit two hours to listen to an oratorio or an opera in which there are two or three pieces which they really like; the rest they may not mind, but the numbers which the public admire are invariably those which the most competent judges have pronounced the best in the work. Why not select those very numbers for concert performances and leave the rest to those who can understand the minor beauties of the parts which put the general public to sleep? Is it not almost self-evident that every body who has the power to which it is intended, is an absolute injury to the cause of music? On the contrary, a good and at the same time popular series of concerts is beneficial to the cause of music in many ways. The young students find in it not only instruction but inspiration; parents who have given music no attention think it would be a good idea to give their children musical instruction; amateurs who had neglected their music take it up again, and thus the influence widens and deepens: the music teacher gets more pupils, the music seller sells more music, the dealer in pianos makes sales where he least expected it, and thus not only musical culture is increased, but the music business is invigorated.

The work which we have begun and propose to continue in St. Louis can be done quite as well elsewhere. That opposition would be met is not to be doubted, but, as it has been practically demonstrated in St. Louis that concerts given on the plan of the Kunkel Popular Concerts can be made a grand success, the cry that they must be a failure could not be raised as it was here. The pioneer work we did here would inure to the benefit of those who would follow our plan elsewhere. Our next season's work will be easy. Other cities, pointing to our success could begin almost where we will with the first concert of the second series. Why should they not try it? Surely the cause of music would be helped in every way. Every State in the Union should have a series of popular concerts, if rightly managed, would not only be self-supporting, but would eventually become a source of considerable income to those who would take them in hand. Such concerts would not, of course, enter into competition with, or take the place of symphonic concerts; on the contrary, though less in order of merit in their way, they would gradually create a body of intelligent listeners to symphonic works, a class who are now a very small minority even in the audiences that ordinarily attend symphonic concerts.



To many, programme music is necessarily of inferior quality. An immense amount of matter has been written in this line, which has made the single fault of being wrong from the start.

Is music in itself good or bad? This is the only point. Whether the programme music or not, it will not on this account, any the better, or the worse. It is just as in painting, where the subject of a picture, which is the most interesting the mass, is of no interest at all, or at least of very little, to the connoisseur.

Besides, the reproach cast upon music, that it expresses nothing by itself, and without the aid of words, applies with equal justice to painting. A picture representing Adam and Eve would not be intelligible to one who knows the Bible, and he would not see in it a naked man and a woman in a garden. And yet the spectator and hearer pretends to be surprised when the composer, instead of referring to the pleasure given through the medium of the ears or eyes, the interest and emotions derived from a title or subject. We refuse him this pleasure. There is no reason why it should be granted him, none why it should not be granted him. There exists complete liberty in this respect; artists use it, they do well.

It is incontestable that the public taste now prefers paintings with a title, and programme music, and that, in France at least, it has obliged the artists to adopt this course; in Germany, however, in regard to music, it is very different. But this opinion I give with all reserve.

Programme music is for the artist only a pretext for entering upon new paths, and new effects; delicate new means for the artist. This is true for all time, but it is not at all to the taste of musical conductors, who, above all things, dislike to change their habits, and to have the balm of their existence rubbed by something new and to which they are not accustomed. I should not be surprised to learn that the opposition to the work of which I speak comes not so much from the public as from the conductors of orchestras who are not at all desirous of coping with the difficulties which arise in which those works abound. Nevertheless I do not affirm that this is so.

The composition of which Liszt has called symphonic poems is listed in number:

- No. 1. *Ce qu'on entend sur la montagne*, after Victor Hugo.
- No. 2. *Tasso. Lament and Triumph*.
- No. 3. *Les Préludes*, after Lamartine.
- No. 4. *Orpheus*.
- No. 5. *Fruchtlohe*.
- No. 6. *Macpazza*.
- No. 7. *Fest-Klänge*.
- No. 8. *Herold's Fünfbre*.
- No. 9. *Hungaria*.
- No. 10. *Hamlet*.
- No. 11. *La Bataille de Hunn*, after Kaulbach.
- No. 12. *L'Idéal*, after Schiller.

Liszt wrote also the symphonies Dante and Faust, which are symphonies only in name, being really symphonic poems in two and in three parts, and two musical tableaux of much merit. *Le Val de Myrtil* and *La Procession nocturne*, after fragments of the poem *Faust*, by Lenau.

We shall not speak of his oratorios and masses, nor of his work on the organ, and of which every pianist who writes in regard to that instrument, unconsciously feels the influence; we shall confine ourselves to his symphonic music.

The symphonic poem in the form in which Liszt has given it, is commonly an *ensemble* of different movements which are united by a single chain, one single piece. The plan of the musical poem thus understood can be varied in an infinite variety of ways. In order to obtain a unified whole and at the same time the greatest possible variety, Liszt takes most frequently a musical phrase, and transforms it by means of rhythm, so that it takes the most varied forms, and makes it express the most diverse sentiments. This is also the manner of procedure which his most habitual ally, Richard Wagner, and is, I believe, the only thing which is common to the two composers; for in their style and in the manner in which they employ the resources of harmony and instrumentation, they differ as much as can differ two contemporaneous artists, who, after all, are of the same school.

The poem "Tasso" cannot be taken as a type of the kind of composition of which we speak. Its principal theme is the death of the poet, which Tasso sang, not many years ago, and on which they recited the strophes of "Jerusalem Delivered." After an introduction which is full of grandeur and majesty, and in which the accents of his despair alternate with those of demonic energies, the plaintive melody which is filled with all the melancholy engendered by the lagoons of Venice where the

author first conceived it; but suddenly transformed, it breaks forth into a short triumphal song; a ray of light appears, which Liszt has called "Tasso's future glory," then his memory awakes again; in a long crescendo, an immense curtain seems to rise, and, as if by magic, the scene is against a background of flashing eyes, with real gaiety and richly clad, whose smiles even troubled the poet's soul, walk under the empty vault of the triumphal arch of the Ferrara, and the phrase of the lagoons, but brought out in a new form, shows as the poet himself, whose tender melody forms a most mutually picturesque contrast with the feminine coquettish. But the vision again becomes troubled; the poet's reason is again benumbed, and he lies in a last convulsion. Then begins the splendid finale. The "Lament" is succeeded by the "Triumph," the triumphal song which Liszt hastens to applaud the genius had so little known, and the plaintive phrase, transformed into a mean of victory, breaks forth with all its strength which the modern orchestra can throw into it.

Such is, in its main features, the beautiful composition as it was performed with the most triumphant success at the Paderborn concert. It is not probable that the public caught all the different poetic shades of the work, which were not pointed out to them by explanatory notices; but this argument is so clear, its different parts succeed each other by oppositions so skilfully managed, the melodic and melodic is so strong, that a layman is sufficient to ensure the success of the piece.

The same may also be said of the symphonic poem "Les Préludes," after Lamartine, which on the programmes of the popular concerts is always met with. The same sense whatever. The same melodic phrase takes in it at times an amorous turn, then a pastoral, and then one that is exalted; a storm rises suddenly, and then, on the sides, in the middle of the composition. As a whole it charms the hearers independently of any poetic title, and the music is so not music; but how much greater is that charm, which to the poet, how much pleasure is added that of the imagination following without hesitation a determined path, and attaining its end. The music is given in it, one might say, so easily done, with the aid of explanatory notes! All the faculties of the mind are put to rest, and the same time and the same thing we see well what this gains, but cannot see what it loses. What it gains is not greater beauty, but it is larger field in which to exert its power, a greater variety of forms, and a larger liberty; and this, it appears to me, is not to be despised.

Besides these poems of vast importance, Liszt has written some shorter ones, "Orphée" for instance, in which are found some passages whose movement is faster or slower, but these are like the different well-defined parts found in "Tasso," "Les Préludes," in *Ce qu'on entend sur la montagne*; and although "Orphée" is neither like an overture, nor like a fragment of a symphony, it is nevertheless a "symphonic poem," a composition of a new kind, in which, in account of its plan as on account of its character.

It would be difficult to make the public comprehend why this vaporous and delicious composition, which is so beautiful, so artistic, so artistic and improvised it upon an instrument which rendered to him only the multiplied effects of the orchestra, is so much more beautiful than any other, and is altogether mythical, and he has explained it in a preface which accompanies the score. It is upon the subject of the poet, who, in the midst of a pure music, and from half to three-fourths of the audience will let themselves be led along without perceiving the difference between the work and the impressions which it produces. The character of this is as yet unknown to the Parisian public; why, Liszt.

"Macpazza" had at first the form of a study for the piano, but a heroic, frightful study, almost the work of any one except Liszt himself. When he made of it a symphonic poem, he enriched it with a marvellous overture. There is not in all music a similar furious race, which carries off the first and second violins, and the violoncello, as a mountain torrent broken loose carries off the blades of grass it encounters in its course. He enriches it also with a brilliant march, the Teherkian march in which Macpazza "is a proclaimed king."

All that has been possible has been done to introduce German music to the Parisian public, at times even very inopportune, and the effort was made with works which, though well written, nevertheless

were heavy, autophantical, and which reflected to some extent the narrow and pedantic spirit of some of the French musical critics. We citizens who wish that only the tenth part as much will be done to introduce the works of Liszt, so lively, so finely colored, so full of melody, which are so popular in Russia, and which will become so among us, soon as pain shall be taken to make them known as they deserve to be.

#### CHARACTERISTICS OF SOUND.

1. All the different musical sounds in nature whatever may be their origin, and by which they are produced, may be distinguished from each other by three different qualities.

Firstly, by the greater or less energy by which they are produced, or by their *loudness*.

Secondly, by their *pitch*.

Thirdly, by a certain characteristic difference, by which even an almost unpractised ear easily distinguishes the sound of the violin from that of the flute, that of the piano-forte from that of the human voice, etc., even though these sounds are all of the same loudness and of the same pitch. This characteristic difference is called *timbre*.

It is, therefore, to examine on what these three different characteristics of sound depend, before entering into this important matter, it is necessary to explain what is really meant by *sound*, when we speak of musical sounds. A distinction is generally made in physics between *sound* and *noise*. Sound is the result of very regular vibrations which follow a law, complicated or simple.

When the vibrations assume the simplest possible form—viz., that offered by the oscillations of the pendulum—the resulting sound is called *simple*, or a simple note; if the law be more complex, the sound is called *compound*, or a compound note. In the case, on the contrary, is a mixture of sounds collected together under one law, and one law so complicated that the ear neither understands nor feels it. It follows that in most cases it is easy to distinguish a note from the other, on the limit between sound and noise is not always so clearly drawn. That which is a sound to one is a noise to another, and vice versa. The sound which is produced by the movement of the waves of the sea is generally considered to be a noise, but an attentive ear can perceive the regularity of the sound of musical sounds, and finds a musical meaning. Thus the poets speak often, and not without result of the harmony of the waves. An orchestra, when the individual instrumentalists are tuning their instruments and preparing to play, produces a noise which may perhaps be considered as the line of demarcation between musical sound and noise. In fact, there really is a considerable amount of music in it, although, perhaps somewhat irregular, and the general impression produced is by no means disagreeable.

A fine or practised ear is able to pick out a determinate note from the midst of a confused noise. Often those who have not the habit are not aware of the presence of a more marked note in the midst of so many others, but a very little attention it becomes easy to recognize it.

In order to demonstrate this fact, use is made of a tuning fork, which is struck and held in the same length and breadth, and which differ only in thickness. If one of these forks be allowed to fall on a table, most persons would be unable to distinguish any note in the noise of the table. But a very marked note is there. To make it, however, perfectly evident, the eight boards may be allowed to fall one after another, and the sound which produces the musical scale which will be perceived very distinctly. It follows that in the confused noise of the tuning fork, there is a determinate note which at first is not easily perceived, but which is nevertheless sufficiently clear and distinct.

Let us now investigate what may be the causes on which the modification of the loudness of musical sounds depends. We shall find that the loudness depends, in the first place, on the greater or less energy by which the sound is produced, and in the second place, on the magnitude of the vibrating movement, and on the mass of the vibrating body, in the sense that each vibrating particle traverses a longer space. The law of isochronism, that is, that the duration of the vibration is independent of the space passed over, within a certain approximation, which is generally considered sufficient, is also the law which governs the loudness of each particle the *amplitude* of its vibration, therefore we may say that the greater or less



## MAKING LOVE IN THE CHOR.

She sat on the steps of the organ-loft,  
Just after the second hymn.  
And through waves and eddies of the cool gray spray,  
The sound rose faint and dim.  
As they enticed the children to the church below  
For the sermon that followed next;  
And I tasted myself of the cold, cold, cold  
As the parson took his text  
I marked the tender flash of her cheek,  
And the gleam of her golden hair.  
The snowy kerchief round her neck,  
And her throat all white.  
A sweet to taste that indeed it might  
An alchemist's elixir.  
And I faintly heard the parson's word,  
As he preached about love.  
My arm stole gently round her waist,  
Till our fingers met,  
And a dithering bubble made the tender dash  
Of her cheeks rose deeper red,  
And her hair fell the fainter white,  
And I smelt the palm above,  
And the brown clouds of misty over the white,  
As the parson spoke of love.  
Ah, who is wise when deep blue eyes  
Meet his and look only down?  
Who would but drink, nor care to think  
Of any's jealous frown?  
'Twas hot to bend till I felt her breath  
Flow warm on my cheek, and then,  
My lips just lightly touched her own,  
As the parson said "Amen."

## THE PARIS CONSERVATOIRE.

THE foundation of the Conservatoire, the oldest in the world, dates back as far as 1744, when a royal school of singing and declamation was established by the Baron de Breteuil. The actual name, Conservatoire, was finally given to it after the revolution of 1830. Its directors have been successively Bernard, Sarrute, Ferme, Cherulaz, Anser, and Ambroise Thomas. Thomas, the present director, tells us that the mission of the Conservatoire is to develop the creative faculties, to form the taste, to resist the caprices of fashion, to combat dangers or bad tendencies, and to engrave on the hearts of young artists the love of truth and beauty. These are the convictions of the seventy professors who are charged with the artistic instruction of the eight hundred pupils who now attend the Paris Conservatoire. The buildings of the Conservatoire form a sombre quadrilateral with little pretensions to architectural beauty, but they are the work of the Pompadour. They comprise a theatre decorated in the Pompadour style; a concert hall, which is used for the examinations; a library, which is open to the public, and an instrumental museum founded by Louis Clapisson. The instrumental museum is very interesting. You see there that the violin has remained the same for more than a century. It sometimes happens that the man who first conceived and produced a thing attains therein an excellence which may be rivaled but cannot be surpassed. Caspardi de Siso, who made the first real violin, made it on a model to which, after years of deviation, Stradivari returned, and which the instrument still retains. In this museum are the pianos of Beethoven, Scarlatti, Cori, Clapisson, Meyerbeer, and the model instrument of Anser, with ink spots here and there on the keys. You may remember Anser fingering the *Morte de Portier* with his left hand and writing it with his right.\* Here, too, is one of Beethoven's violins. The museum is also rich in the history of music and in autographs, and here the curious may contemplate the autograph scores of Beethoven, and see the handwriting of the flow, rife or torrent-like of their immortal genius.

Upstairs are the classrooms, opening in long and narrow corridors where the young men of the chapel, dedicated to the worship of art. The general appearance of them is very much the same; the same instrument is often used by a person you may see ten pupils to one professor, and in another only three. In the corridors there is a perfect charivari of voices, and in each class room there reigns comparative tranquillity.

The pupils of the Conservatoire, in the class of composition, compete every year for a prize similar to *Prix de Rome* granted by the *Académie des Beaux-Arts*. This prize dispenses the winner from military service and entitles him to a pension of 3,000 fr. for five years which he must spend in Italy and Germany. The competition is no small feat. The "loges" of the competitors are

\*We can picture to oneself nothing of the kind. Anser had too much in his mind to spell out his ideas on the piano—in fact it is well-known that he was not his way of composing. That, when his ideas were once written down, then upon the piano is doubtless true.—Enron.

shut up for twenty-five days and twenty-five nights on the side of the building facing the Eglise Saint-Engene, and the iron-barred windows may be seen from the street. The competitors eat, there, sleep there, and take their exercise there, yet no one has but a taste for company, and what a hard life that of a young composer! How inevitable, how vague, how inaccessible is his ideal! Two of the young composers of the modern French school, Victor Massé and Massenet, remained at the Conservatoire ten years before they obtained the *Prix de Rome*.

The pupils of the Conservatoire, men and women, form a race apart from the most varied descent. They are generally in evening dress, and what is the cut of their hair, and they cast languishing glances at the young lady pupils as they go home to their classes. The mothers of the mothers, when the mother be Madame Cardinal or the worthy wife of the corner grocer. The men pupils generally smoke Turkish cigarettes, wear gloves and carry elegant canes. The "mothers" form a very important element in any picture in the Conservatoire. All the girls who respect themselves are escorted by their mothers, who sit knitting in the hall while the immortal principles of art are being drilled into the brains of their daughters.

The best time to obtain an insight into the life of the Conservatoire is while the annual public examinations are taking place in the theatre or concert room. There is no scenery on the circular stage and the actors are not costumed. The gentlemen are dressed simply in evening dress and what ladies in walking costume. I will not attempt to describe the audience. There are tenors who have lost their voices and hope to regain the reprieve which they once enjoyed through their children, whom they have brought in according to their own particular whims. There are actresses who actresses who are animated by an interest in every thing connected with "the profession," or who are looking out for some of the flowers of the future. There are *concergees overseas*, small shopkeepers and market women, who have brought their families to see some of the flowers of the future. They intend to bestow on the daughter of their hearts, whose singing has been pronounced by all the members of the committee of the Conservatoire, pupils are always nervous in the extreme, although they know they do not appear before a general jury, but only a jury of only a few judges, and they are in a fright. Still, however poor the pupil's performance may be, there is always some applause. In any case, the jury is not very liberal, and the simple success is less heartily applauded, for the simple reason that the mothers and friends of the others are jealous.

As it is, the Conservatoire is a fine institution, but, like most artistic institutions, its means are not equal to its desires. The buildings, although vast in appearance, are small for the number of pupils, and the State grant of 250,000 fr. is insufficient, and the hard working professors are poorly paid. Nevertheless, it is a fine thing for art, and a fine thing for France that eight hundred young men and maidens are enabled, thanks to the Conservatoire, to receive a gratuitous musical and dramatic education.

## THE ALLEGED BEETHOVEN CANTATAS.

THESE disputed posthumous works have been invaded with new and various opinions. The alleged discovery of unknown works by Beethoven in Vienna. The story goes that a certain Friedmann, a Jew, who was an assistant at Vienna, was searching among the treasures of an antiquarian at Leipzig, and found a manuscript of a cantata for chorus and orchestra. The one written by Beethoven on the decease of the Emperor Joseph II. also may be found in the collection of his successor, Leopold II. In 1872. Nobody would have paid much attention to the alleged discovery had not Hauck taken the matter up and declared them undoubtedly Beethoven's.

To turn to the various opinions is, however, unwise. More evidence than this is necessary to identify these works with Beethoven. Some of his other cantatas are known, and to those cantatas, although the American author, Mr. Thayer, makes mention of a missing cantata which he has given to be the work of the discovered cantatas. The tale is thus told by one of the best read of the English critics: "At this point I must take up the story. On the 17th of June, 1870, the Viennese master, attended by his illegitimate, the violinist Salomon, arrived at Bonn on his way to London. Beethoven, who was nearly 70 years old, had not then finally quitted his birth-

place and the service of the Elector of Cologne. He had, however, made one journey to Bonn, taken a house in Bonn, and had been previously acquainted with Mozart's illustrious senior and friend. Be this as it may, Haydn and the Elector's young son-in-law, met Wolfgang in Bonn, and, no doubt, forming part of the company which sat down to a feast provided by the distinguished traveler and composer. The latter, it is said, Haydn again passed through Bonn, on his way from London homewards, and found Beethoven still in Bonn. He was then 70 years old, and the Elector's band to play the host. Accordingly they gave a dinner to Haydn at Godesburg, where, if Beethoven was present, he was not, as the young man showed the honored guest a cantata which "gained him the commendation of the celebrated master, and an assistance to preserve in his studies." Dr. Wegeler adds that, on account of several difficult passages for the wind instruments, which the performers declared themselves unable to play, the cantata was laid aside and not published. This is circumstantial enough; yet Schindler, another friend of the master, asserts when referring to Wegeler's statement, that he "never heard Beethoven say a word concerning any such first production, but well I recollect having been told by him that his best essay at composition at that period was a trio for piano, forte, violin, and violoncello. Beethoven's biographer and confidant goes on to add, 'He seemed, in fact, to have totally forgotten the cantata in question.' Neither Wegeler nor Schindler hints at the ship of the work, which is remarkable if it had to do with the death of the Emperor; and Mr. Thayer, despite his patient readiness to accept the most far as to conjecture that this was its theme. The whole matter of the cantatas is, therefore wrapped in obscurity."

Even if the cantatas really prove to be Beethoven's, the full is likely to be of historical rather than of musical interest. Beethoven's early music long before his genius approached its development. Still the news has excited much interest in the musical world.—*Am. Art Journal*.

## TUNES.

WIRDS and beasts can know nothing of thorough-bass, and stones and dolphins are, as a rule, profoundly ignorant of the nature of the notes of the organ and the violin. A tune, which may perhaps be defined as a melody possessing an especially obvious rhythm, appeals directly to an almost primitive sense, common to nearly all civilized men and possibly to dolphins. The appreciation of music in its highest form demands the deliberate and careful cultivation of an innate taste. It is not by mere instinct that the full merit of the masterpieces of Beethoven and Mozart is recognized. A man may be possessed of an undoubted "ear" his love of music may be perfectly natural, and yet music which is overtly accepted as high-class music may be utterly bryod him. He is simply bored by oratorios, symphonies and operas, and he is only fond of the simple and marvellous intricacy of fuge, and the giddy rush of an overture, are to such an one possibly impenetrable, and only to be enjoyed as a pastime. If he is a man of impulsive and unnatural honesty, he will admit this. If he is merely possessed of a natural ear, he will be able to say nothing about it. He will humbly accept the verdict of the connoisseur, and will go to classical concerts, and will be content to be a passive sense of duty, and because it is the thing to do. He will scan the programme with apparent satisfaction, but when he comes to the programme, he will be conscious of inward misgivings, and though his external demeanor during its performance may be one of the most perfect, he will be secretly yearning for the conclusion. On the other hand, there are very few persons who are wholly insensitive to the large and small, and have no power of reproducing half a dozen notes with their proper intervals can readily distinguish the false from the true. They are not, however, in bearing them and beating time more or less incorrectly, with head or hand. Charles Lamb, who by his own confession was "a very bad musician," and who had been "furtively practicing 'God Save the Queen' all his life and never arrived within many miles of the large and small, made the false self-lit to say that his heart had never melted at the concourse of sweet sounds. Square upon the piano, and the large and small, the finest compositions of Mr. Handel," made a practice every afternoon, "as soon as he was up he loved, he loved, he loved."







## OUR MUSIC.

"FRAGRANT BREEZES," *Riv.-King.*  
This charming transcription for the piano of one of Jensen's best songs cannot fail to please our readers. This composition, which we still play and when once well known will be a valuable addition to the repertoire of any good pianist.

"GAVOTTE IN A MINOR." *DeKontski.*  
On the first page of this issue our friends will find a good picture of the author of this composition. Chevalier DeKontski has been a prolific author, but his *Reveil du Lion*, a bravura piece, is so much more widely known than any other, that there is an impression abroad that it is in DeKontski's exclusive style. Our readers will see that this is an error, since his *Gavotte*, written some years ago, but now for the first time given to the public, is strictly classical in its form, and might have been written by Sebastian Bach himself. It is not difficult, but demands careful and tasteful execution.

"LUTERBACH WALTZ," variations, *Lutz.*  
"Die Luthersche Walz" ist ein Streichwerk.  
From the classic gavotte to the "Lutewach Waltz," from DeKontski to Lutz is quite a step. "Variety," so to speak, is the spice of life, and it is also the spice of a collection of music, and this paraphrase of the old, jolly and familiar air is excellent in its way and will delight in its execution, pianist, who would yawn over more stately compositions.

"CHARMING WALTZ," *Waldteufel.* *Op. 181.*  
Waldteufel is almost the only rival of Strauss in this class of compositions, and his "Charming Waltz," "Charming" is one of his best. Sidus has made of it an excellent and easy duet. Next month we shall continue the publication of Sidus' operatic duets. The name of Sidus is becoming more and more a household word among teachers of the piano and is synonymous with unexcelled work in the primary grades of piano composition. By special contract our publishers have exclusive control of his compositions for a term of years.

"THE RAINY DAY" (song) *Charles Kunkel.*  
One of the best, and probably the very best, setting of these poetical words, which however have been set to very appropriate music, Mr. Zuend's excellent German translation gives the song additional value.

The pieces contained in this issue cost, in sheet form:

"FRAGRANT BREEZES," <i>Riv.-King.</i> .....	\$ .60
"GAVOTTE IN A MINOR," <i>DeKontski</i> .....	.35
"LUTERBACH WALTZ," <i>Lutz</i> .....	.35
"CHARMING WALTZ," <i>Duet</i> <i>Waldteufel</i> .....	.60
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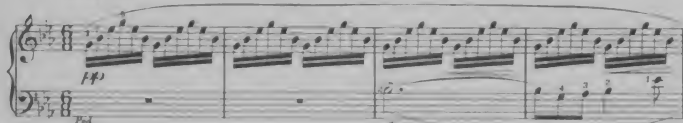
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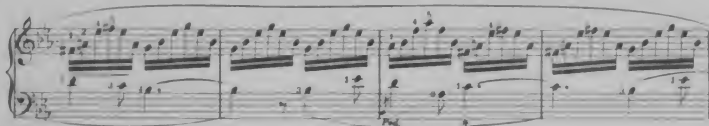
Jensen

Julia Rive-King

*Allegretto* ♩ = 92



*la melodia marcato.*



296

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling marks.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling marks.

*dolce, espressivo cantando.*

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and pedaling marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and pedaling marks.

Handwritten musical score system 1. Treble and bass staves. The bass staff has a *CFMAC* marking. Pedal markings are present below the bass staff.

Handwritten musical score system 2. Treble and bass staves. The treble staff has a *H. H.* marking. The bass staff has a *L. H.* marking. Pedal markings are present below the bass staff.

Handwritten musical score system 3. Treble and bass staves. The treble staff has a *P* marking. The bass staff has a *P* marking. Pedal markings are present below the bass staff.

Handwritten musical score system 4. Treble and bass staves. The treble staff has a *P* marking. The bass staff has a *P* marking. Pedal markings are present below the bass staff.

Handwritten musical score system 5. Treble and bass staves. The treble staff has a *P* marking. The bass staff has a *FP* marking. Pedal markings are present below the bass staff.

22/8

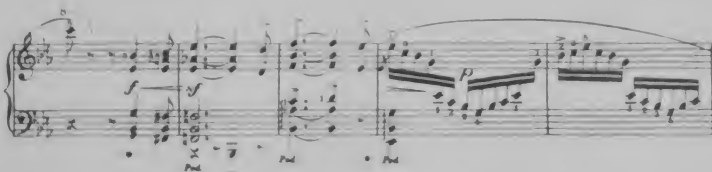
First system of musical notation, measures 1-4. The music is in 2/8 time with a key signature of two flats. The right hand features a melodic line with grace notes and fingerings (5, 4, 5, 4). The left hand provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with various fingerings (1, 2, 3, 4, 5, 6, 7, 8). The left hand includes a *cresc.* marking. A *Ped.* (pedal) marking is present at the end of the system.

Third system of musical notation, measures 9-12. The right hand has a series of eighth-note patterns with fingerings (2, 4, 1, 2, 1, 5, 4, 2, 3, 5, 1). The left hand has a descending eighth-note scale with fingerings (3, 3, 2, 1, 2, 3, 1, 2). A *Ped.* marking is at the start. The instruction *la melodia marcato.* is written below the system.

Fourth system of musical notation, measures 13-16. The right hand features sixteenth-note patterns with fingerings (1, 3, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). The left hand has a steady eighth-note accompaniment with fingerings (3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2). *Ped.* markings are at the beginning and middle of the system, with asterisks (\*) indicating specific points.

Fifth system of musical notation, measures 17-20. The right hand continues with sixteenth-note patterns and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). The left hand has a descending eighth-note line with fingerings (1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 2, 2). *cresc.* is marked in the second measure. *Ped.* markings are at the beginning, middle, and end of the system, with an asterisk (\*) at the final measure.



# GAVOTTE.

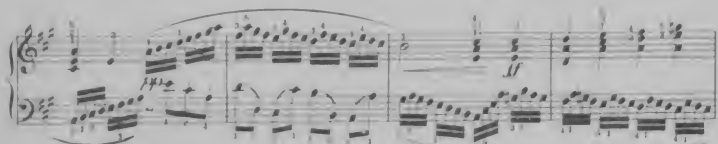
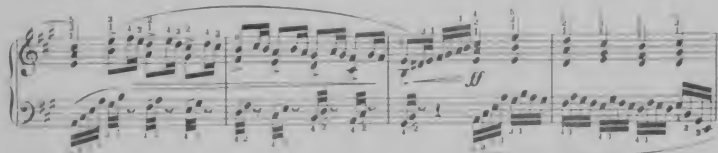
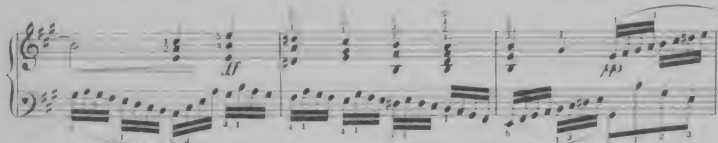
Antoine de Kotski Op.311.

— 104.

*Allegro Moderato.*

The musical score is written for piano and right-hand accompaniment. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro Moderato*. The score is divided into five systems. The first system includes a piano introduction marked *f* and *ped.*. The second system features a *legato* section. The third system includes a *rallent.* section. The fourth system includes a *ff* section. The fifth system includes a *rallent.* section. The score is marked with various dynamics, including *f*, *p*, *ff*, and *ped.*. It also includes fingerings and pedaling instructions.







# LAUTERBACH.

Albert Lutz

*Introduction. Moderato* ♩ = 120.

The first system of musical notation for the Introduction, Moderato section. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above the notes. A 'Ped.' (pedal) marking is present below the bass staff.

The second system of musical notation for the Introduction, Moderato section. It continues the piece with similar eighth-note patterns in both hands. Fingering numbers are provided for the right hand. Pedal markings are present below the bass staff.

The third system of musical notation for the Introduction, Moderato section. The right hand features more complex chordal textures. The piece concludes with a final chord in the right hand. Pedal markings are present below the bass staff.

The fourth system of musical notation, marking the beginning of the Allegro section. The tempo changes to 10/8 time, indicated by the '10/8' marking. The music is more rhythmic, featuring eighth-note patterns. Fingering numbers are provided for both hands. Pedal markings are present below the bass staff.

The fifth system of musical notation for the Allegro section. It continues the rhythmic eighth-note patterns. Fingering numbers are provided for both hands. Pedal markings are present below the bass staff.

*Allegretto.*

*mf*

Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

*Viv. I.*

*Brilliant.*

Ped. \* Ped. \*

B

Ped. Ped. Ped.

B

*Vir. II*

Ped. Ped. Ped.

B

Ped. Ped. Ped. Ped.

B

*Vir. III Con expression. meno mosso.*

Ped. Ped. Ped. Ped.

B

Ped. Ped. Ped. Ped.

8  
Tempo I.  
Viol. III.  
leggiere.

Ped.   \*   Ped.   \*   Ped.   \*   Ped.   \*

8

Ped.   \*   Ped.   \*   Ped.   \*   Ped.   \*   Ped.   \*

len.

or thus.

Ped.   \*   Ped.   \*

or thus.

or thus.

molto cres.

First system of a musical score. It features a treble and bass staff. The treble staff contains complex chordal textures with many beamed sixteenth and thirty-second notes. The bass staff has a simpler accompaniment. Dynamic markings include *f* (forte) and *ff* (fortissimo). Fingering numbers (1-4) are present above the treble staff.

Second system of the musical score. It begins with the instruction "Cadenza poco a poco cres." (Cadenza gradually increasing). The music is marked *rit* (ritardando) and *mf* (mezzo-forte). The treble staff has a melodic line with slurs, while the bass staff provides harmonic support. Pedal points are indicated by "Ped." and a circle with a dot below the bass staff.

Third system of the musical score. It continues the piece with a more active texture. The treble staff features rapid sixteenth-note passages. The bass staff has a steady accompaniment. Dynamic markings include *f* and *ff*. Pedal points are indicated by "Ped." and a circle with a dot below the bass staff.

Fourth system of the musical score. It shows a transition with a *rit* marking. The treble staff has a melodic line with a slur. The bass staff has a simple accompaniment. Dynamic markings include *mf* and *f*. Pedal points are indicated by "Ped." and a circle with a dot below the bass staff.

**Var. V.** *P*

*f marcato il Basso.*

or thus.

**Var. VI.** *Leggiero.*

*mf*



**Finale.**  
**Grandioso**

The image shows a musical score for the piece "Grandioso" by Franz Liszt. The score is written for piano (p) and organ (C). The piano part is in the upper staves, and the organ part is in the lower staves. The tempo is marked "Allegro". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The organ part features a prominent pedal line. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is characteristic of Liszt's piano and organ compositions.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is in the treble, and the bass line provides harmonic support. The second system continues the melody and bass line, with a 'Ped.' (pedal) marking under the bass staff. The third system features a 'Cres.' (crescendo) marking above the treble staff and a 'Ped.' marking under the bass staff. The score concludes with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure shows the piano playing a series of eighth notes, and the voice entering with the lyrics 'The Rose Tree'. The second measure continues the piano part, and the voice sings 'The Rose Tree'. The third measure shows the piano playing a series of eighth notes, and the voice singing 'The Rose Tree'. The fourth measure shows the piano playing a series of eighth notes, and the voice singing 'The Rose Tree'. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The lyrics are written below the voice part.

# CHARMING WALTZ.

(Waldteufel)

Carl Sidus Op. 77.

*Tempo di Valse*  $\text{♩} = 80$ . *Secondo.*

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system includes first and second endings. The third system features a forte (ff) dynamic. The fourth system also includes first and second endings. The fifth system concludes the piece. The score is written for piano with treble and bass staves.

# CHARMING WALTZ.

(Waldteufel)

Carl Sidus Op. 77.

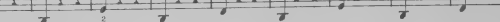
Tempo di Valse 0-80.

Primo.

The musical score is written for piano and violin. It consists of five systems of music. The first system begins with a piano (p) dynamic marking. The second system features a mezzo-forte (mf) marking. The third system also includes a mezzo-forte (mf) marking. The fourth system has a mezzo-forte (mf) marking. The fifth system concludes with a mezzo-forte (mf) marking. The notation includes various musical symbols such as notes, rests, and fingerings, all presented in a clear and professional layout.

Secondo.

Secondo.



The musical score for the second part of the exercise is written on a grand staff with a treble and bass staff. The treble staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5) and a finger number (1, 2, 3, 4, 5). The bass staff contains a series of notes, each marked with a number (1, 2, 3, 4, 5) and a finger number (1, 2, 3, 4, 5). The piece is titled "Secondo." and is in 2/4 time.

*Cantabile.*

*Cantabile.*

*Cantabile.*

*Giocoso.*

*Giocondo.*  
mf

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and features a complex rhythmic structure. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *f* (forte) and *p* (piano). The piece is marked with a tempo of "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a series of eighth and sixteenth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-1



Secondo.

The musical score is written for piano and consists of seven systems of grand staves. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cres', 'do.', 'mf', 'f', and 'ff'. There are also some handwritten annotations and a large 'ff' at the end of the final system.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and fingerings. The score is marked with "Primo." and includes dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a final chord.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and fingerings. The score is marked with "Primo." and includes dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a final chord.

# The Rainy Day.

DER REGENTAG.

Words by Henry W. Longfellow.

Music by Charles Kunkel.

Moderato ♩ = 60.

1. Kalt ist der Tag und öd und traurig; Es giesst und der

1. The day is cold and dark and dreary; It rains and the

1. Wind, er heu-let schaurig; Die Re-be hängt an der grau-en Wand; Doch sie

1. wind is nev-er wea-ry; The vine still clings to the mould-ring wall, But at

Copyright - Kunkel Bros. 1884.



1. *Let wohl dem Sturm nicht stand! Ach, der Tag ist wust' und o - de* *Ach der*

1. *ev'ry* gust the dead leaves fall, And the day is dark and drea - ry And the

1. *Tag ist wust' und o - de, o - de, o - de*

1. *day is dark and drea - ry, drea - ry, drea - ry*

3. *Halt aus, mein Herz, hor' auf zu klagen, Die Sonne, sie scheint nach Re - gen, ta - gen* *Mein*

2. *Kalt ist mein Herz, und öd' und traurig; Es giesst, und der Wind er heulet schaurig; Mein*

2. *My life is cold, and dark and drea - ry; It rains and the wind is nev - er wea - ry, My*  
3. *Be still sad heart! and cease re - pin - ing, Behind the clouds is the sun still shin - ing, Thy*

3. Seh - nen ist al - ler Men - schen Loos Denn kein Le - ben schmerz los  
 2. Seh - nen hängt wohl an ros - ger Zeit; Doch der Ju - gend Lust nicht

2. thoughts still cling to the mould - ring Past, But the hopes of youth fall  
 3. fate is the com - mon fate of all, In - to each life some

Ped. \*

je ver - floss! Je - der Tag ist nicht so ö - de. Je - der Tag ist nicht so  
 mehr erfreut; Ach, der Tag ist wüst und ö - de. Ach, der Tag ist wüst und

thick in the blast, And the day is dark and drea - ry. And the day is dark and  
 rain must fall, Some days must be dark and drea - ry. Some days must be dark and

3. ö - de, ö - de, ö - de.  
 2. ö - de, ö - de, ö - de.

2. drea - ry ..... drea - ry ..... drea - ry  
 3. drea - ry ..... drea - ry ..... drea - ry



## CORRESPONDENCE

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

CHARLES LOUIS AMBROISE THOMAS

## CHARLES LOUIS AMBROISE THOMAS

**C**onsidered "one of the best" films ever made, *Dr. Strangelove* is a comedy that is as much a commentary on the nuclear arms race as it is a satire. The movie, which was released in 1964, is a masterpiece of political satire. It is a film that is as much a commentary on the nuclear arms race as it is a satire. The movie, which was released in 1964, is a masterpiece of political satire. It is a film that is as much a commentary on the nuclear arms race as it is a satire.

[illegible]

signature. In some cases, I printed the testimony in whole word proofs. I printed passages, almost never, leaving to the legal community what might be better left to printing houses. Last years in the Courtroom, there for the first time, I printed a

the original investigation. He noted that the two peaks in Figure 2 are due to the two different kinds of polymer chains which were prepared from different solvents and they found that the two peaks in Figure 2 corresponded to the two different kinds of polymer chains which were prepared from different solvents.

[illegible]

of the study, we also examined the influence of the frequency of exposure to negative affect on the relationship between negative affect and health. We hypothesized that the relationship between negative affect and health would be stronger in individuals with frequent exposure to negative affect than in those with infrequent exposure. We also examined the relationship between negative affect and health in individuals with frequent exposure to negative affect who also had frequent exposure to positive affect, and in those with frequent exposure to negative affect but infrequent exposure to positive affect. We hypothesized that the relationship between negative affect and health would be stronger in individuals with frequent exposure to negative affect and frequent exposure to positive affect than in those with frequent exposure to negative affect but infrequent exposure to positive affect. On the other hand, we hypothesized that the relationship between negative affect and health would be stronger in individuals with frequent exposure to negative affect and infrequent exposure to positive affect than in those with frequent exposure to negative affect and frequent exposure to positive affect.

IRISH LOVE SONGS.

**W**hen the weather, that we perceive to be a great blessing to us here in the north, is not kind to the people of the south, a great deal of trouble is caused. The people of the north, however, are not so much troubled as the people of the south. The people of the north, however, are not so much troubled as the people of the south.

[illegible]

South America, there is a large number of people who are living in the United States and who are of the same race as the people of South America. They are of the same race as the people of South America, and they are of the same race as the people of South America.

## LOUIS BRASSIN.

LOUIS BRASSIN, known in the world of music as a distinguished pianist, died suddenly, on the 18th of May, in St. Petersburg. He had been called upon in the full prime of his powers. He had promised his co-operation in the Jubilee Festival of the General Musical Association of Germany, which has just ended at Weimar, and also in the Seventh Silesian Musical festival, which began on the 18th of June. He was the organizers being at the last moment compelled to look for a substitute.

Louis Brassin was a musical family. His father was, in his day, a well-known Belgian laryncist; his second brother, Leopold, became Liège pianist at Colmar, and then teacher at the School of Music, Berne; while his youngest brother, Gerard, has made a name as a violin virtuoso. Louis was born on the 24th of June, 1840, at Brussels, and entered the Leipzig Conservatory, where, principally under the direction of Ignaz Moscheles, he grew to be an eminent pianist. He gained his great reputation chiefly by the concert-tour in which, under the guidance of the *improvisatore*, Ullmann, he accompanied Carlotta Fatti, and the violinist, *le Muck*—now her husband—in various countries.

Having, however, but little liking for this unsettled kind of life, he embraced an opportunity which presented itself and accepted the post of piano-forte teacher in Stern's Conservatory, Berlin. But this not being what he expected, he threw it up at the expiration of a year. He then went to live at a little place on the Rhine, and not being offered another public post for several years, used to pay occasional visits to Paris, as well as to the large towns of Belgium and the Netherlands, where his talent, as a virtuous fiddler, general favorite. After the lapse of three years he accepted the appointment of professor of the piano-forte in the Conservatory, Brussels. He then found a sphere of action thoroughly consonant with his inclinations, and for ten years devoted all his energies to the duties of his post, forming a number of excellent pupils, who take a justifiable pride in having studied under him. In 1879 Brassin was invited to fill the similar post at St. Petersburg, and, as there his sphere of action promised to be much larger, he accepted the offer, and in 1880 found himself occupying a position in the Russian capital. Only last year he married a lady belonging to a noble Russian family, and now, death has overtaken him in the midst of his vigorous labors, and on the threshold of a bright future.

As a composer for his instrument, Brassin published only a little, but all that little was excellent. His *Etudes* and his *Paraphrases* of pieces from Wagner's musical dramas are well known. As a virtuoso, Brassin was one of the few capable of playing in every style, from Bach and Beethoven to Chopin and Liszt, and we may truly say that in him we have lost another eminent artist.

## MENDELSSOHN AND THE CRITICS.

It must already have been observed, says Joseph Bennett, that Mendelssohn's attitude towards musical critics, was not precisely that of a conqueror. He could hardly have taken up such a position, and it is clear that, while abstaining from positive denunciations of his detractors, he now and then sending an arrow obliquely in the direction of the critical camp. Writing to David from Berlin in 1841, he said to a friend, "Antigone," the master said: "If it were not so difficult here to come to any kind of judgment about a work, there are, for the most part, only two parties, the flatterers, or equally shameless critics to be met with, and there is nothing to be done with either for both the very first denunciations of all pleasure. As yet I have had only to do with admiration, but after the performance the learned will, no doubt, come forward and reveal to me how I must and should have composed, had I been a Berliner." It was, perhaps, hardly fair to assume the intended commitment of an oblique, and perhaps not yet republished with a sneer, but this aptly illustrates the general tone of the writer towards those who were professionally bound to treat him as an subject for discussion. Mendelssohn had, however, more good sense than to enter into any newspaper controversy, and he even declined often on the part of others, to take up the cudgels on his behalf. One such offer was made with reference to "Antigone," by Professor Dehu, of Berlin, and Mendelssohn thus replied: "Although I entirely agree with you that my choruses to 'Antigone' will furnish an opportunity

for a number of unfair and malignant attacks, still I cannot meet these unpleasant probabilities by the means which you are so good as to propose to me. I have always made it an inviolable rule never to write myself in newspapers on any subject connected with music, nor either directly or indirectly to prompt any article to be written on my own compositions; and although I am well aware how often this must be both a temporary and sensible disadvantage, still I cannot deviate from a resolution which I have strictly followed. Under all circumstances, Mendelssohn's proud abstinence from any interference with the natural course of his music after it had been once brought to the light, did not stop at a refusal to sanction newspaper advocacy. He declined to follow what seems then to have been the fashion in France, and conciliate the leading performers by means of presents. His "Antigone" was brought out by Julius Stern at the Odéon in 1844, and we gather that Stern engaged a substantial and personal compliment to the principal artists engaged. In answer Mendelssohn said: This would be contrary to the fixed principles which I adopted at the beginning of my musical career—never in any way to mix up my personal position with any musical one; never to improve the latter by the influence of the former, nor in any manner to bribe public or private opinion with regard to me, or even to attempt to strengthen it. Precisely owing to the heartfelt gratitude I entertain towards all those who interest themselves in my music, it would be impossible for me to follow the fashion of giving presents, without emitting for the future the gratitude and joy emanating from it. And although this feeling may have been introduced by the greatest authorities, I must always remain true to myself and to what I deem to be right, and feel free to be so, so you must excuse me for not complying with this practice. I trust that you will not be angry with me, but rather defend me against those who may attack me as a musician. You will acknowledge that every man must fix certain rules by which he is to live and act, and these rules must be maintained, not suffering to mine. It is worthy of observation that nearly all the great composers have acted with regard to their works in the spirit of Mendelssohn, and that it was only for Richard Wagner to show how a man cannot only create musical works, but act as leader of a pen and ink crusade on their behalf. The advantage of the innovation is not yet sufficiently obvious to warrant anybody in seeking to establish it as a custom.

## MUSIC.

ASKIND without music would be chawin' each other up in half a day. Music an' MEYER WALK DAT SCANDS MISERY, PEAK, CHAIRS AN' HISSASTY. Only last week I war writin' down my observations for the las' forty seven years, an' I will give dem to de public as follows: "De sound' of a Hiss-Funk brings up old recollections an' starts the train of regret. If played long and the wind an' in de creek-shum, it will cause de listener to shell out a subscription of \$5 to read a new cull'd Baptist Church. It's great an' convulsive."

"De sound' of a Haar lifts a man below de belt. He begins to tink of all de mean things he ever did, an' to wish he hadn't, an' at de end of fifteen minits, he an all ready to step on, an' pay his naxvair a dollar apiece for de dena he shot in his garden las' spring."

"De sound' of de Funk grabs on sabbidiffen de heart an' de liver, an' a man can't get no rest, flat that he will esteem it a privilage to len' you ten dollars."

"Plavva music sometimes hits and sometimes misses."

"De Guitar allays brings sadness an' a resolution to tan de soul of de January to quit rummin' out nights, an' playin' plavv."

"De Melodion used to produce a desire in de part of de listener to be buried under a new tree, but I har they have improved it so dat a pason had as lief to be hurried under a bass-wood."

"De Quavva fills de ear with de strikes of de heroic chud. If you an layin' for a man don't tackle him just arter he has been takin' in de notes."

"De Bassoon—yum! If you want my dog, my hoss—my house an' lot, play me de banjo an' keep time wid yer fiddle. I speck de music of some of an sweet an' soft an' dreamy; but if der want to keep us cull'd folks satisfied up dar, I turrus no naxvair, I turrus use hart an' sin for de recreation. Let us now attack de business of de meetin'."

"Brother Gardner" in *Detroit Free Press*.

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Some citizens—music teachers.

Cassinos—The driver's whistle.

The girl of the period—Polly Ties.

The Turkish position—Cross-legged.

The postmaster sometimes stamps his feet.

The disease of the meter—Gas-trick fever.

One goose may be told from another by the difference of a pinion.

Confectioners are the only class of men who charge pretty girls for taffy.

Too "fly" to be caught—The hall that is knocked over the right field fence.

Women's hearts and violins are very much alike. It takes a bean to play on either of them.

Some persons will persist in abbreviating a son of temperance and making a s. o. t. of him.

Waiting for a raise—The young lady who hangs on to a tramp in a home-stay.

Dr. Mary Walker says she will wear trousers or nothing. We guess it's better as it is. She may keep them on.

After hearing a hard solo, a Boston circle poet has claimed: "Really, I did not know that so much music could be gotten out of a girl's foot."

You are never caught to be taxed," said a lady to a possible evader of the matrimonial noose. "I agree with you, madam, was the reply: 'Lachrymation is a great luxury.'

A comatose comatose asks: "What shall I get for mother?" There is nothing that gives a moth or a lady greater pleasure than a washbasin.

A man went to a theatre where Mrs. Blank was advertised to appear in two pieces. After the play he demanded the return of his money, for the lady had appeared whole in both performances.

A composer with a great prophetic soul, while putting into type a wedding march, instead of "The high contracting parties," made it read, "The high contracting parties."—*Old City Herald.*

Some one who has no fear of the future says, "Girls are a contraction of guerrilla because they lie in wait, set snares, capture and slay or subject to bondage all who come in their vicinity."

"There," said Jones, as he wrathfully pushed away a phantasm which his landlady had just served him, piping hot from the oven. "There! there that stuff ain't fit for no hog's eat, and I'm damned if I'm going to walk!"

A lawyer at the Chicago bar was recently held for contempt of court for simply making a motion before the judge. The judge was so angry that the motion looked towards the lawyer.

The doctor's daughter—"I declare, your a dreadful female, Mrs. McClatchie. I do believe you think nobody will be saved but you and your minister!" "Old lady—" "Awful, my dear, ah! believe I have my doubts about the minister!"

A young lady who had ordered home a pair of unusually high-heeled boots, was flustered by the announcement of their delivery from answering the door-bell. "If my plain miss, there's a man in the hall below with a pair of shells for you."

You'll naturally think a turtle in a tank would be an ineffective pet; but when the reptile's owner begins toying, and the reptile begins to feed and tries to crawl out the supply-hole of the tank, the owner can't help feeling that he has been misled by the critic.

"Look here. This piece of meat don't suit me. It's from the back of the animal's neck," said an Arabian man to a German butcher. "Mine friend! all dot beef veil I sellle neck of dot truck. Here was nodding hot horns in front of dot neck."—*Trans-Sittings.*"Look here, waiter," called a feeder at a city restaurant. "Look at the hui I found in this turtle soup."—*Yes, I see you have been fed on famous neck between the turtle and the hui.*"Why? What of it?"—*Why, in this case the hui and the turtle come in even.*—*Fort Wayne Herald.*"Why," asked a Sunday school teacher, is the "invisible power that prevents the wicked man from sleeping and causes him to lose about his pillow, and what should he do to stop that power that prevents understanding?"—*Saw up the hole in the mosquito bar.* "Was the prompt answer from the boy at the foot of the class."

An old Scotch laird, who had no relief for modern church music, was expressing his disliking for the singing of an anthem in her own church one day, when a neighbor said, "Why that is a very old anthem. David sang that anthem to Saul." To this the old laird replied, "Well, went I sang for the first time yesterday, why Saul threw his javelin at David when the lad sang to him."









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SMITH AND JONES.

Smith and Jones have gone to the Music Teachers' Society Association.—EDITOR.

### SOMETHING ABOUT FLUTES.



It is difficult to say whether the Flute is of English or English name, be of English origin. Gallico calls it *flauto dritto*, in contradistinction to the *flauto traverso*, and adds, that it was brought into Italy by the French. Notwithstanding which, Merseus scruples not to term it the English flute, calling the other the Helvetian, and takes occasion to mention the Price, an Englishman, as an excellent performer upon it.

The word *flute* is derived from *fluta*, the Latin for a lamprey, or small eel, taken in the Sicilian sea which has seven holes on each side, immediately below the gills; the precise number of those a front of the English flute.

Lucinus, a Benedictine monk, and a native of Strasburg, was the author of a musical book, which was published in that city in 1536. It contains two parts—the first of which gives a description of the musical instruments which were in use in his time; the other does not bear upon our purpose. Among others, he mentions no less than five flutes of various kinds, the Chalmers and Bomhardts, the Helvetian, the Schuegel and the Zuercherflöte.

The Chalmers and Bomhardt are represented to be wide and turned up at the end, like our present clarinets—the Helvetian with a beak similar to the old English flute. The Schuegel bears a strong resemblance to our present German flute, though it is much slendrier, but it is held horizontally and blown into at each side, precisely like those now in use. This is probably the instrument upon which all English improvements have been ingrafted. John Hawkins committed an oversight in speaking of this instrument, for he says that it is deficient in the number of holes. The flute *à bec*, it is true, contained seven holes, but the German flute never but six, which is the exact number the Schuegel bears. The slenderness and length of the instrument does not at all alter the question; for in our time flutes have been manufactured on a similar plan.

It would seem, however, that neither Germany nor England can justly lay claim either to the one or the other, notwithstanding the authority of Gallico and Merseus. The well-known antique statue of the Piping Titan seems to be a proof of the contrary; and there is now extant an engraving, on a very large scale, published some years ago, of a tessellated pavement of a temple of Fortuna Virilis, erected by Sylla at Rome, in which is a representation of a young man playing on a traverse pipe, with an aperture to receive his breath, exactly as done with the German flute. Bruce brought from Abyssinia an antique flute which has a beak, and in other respects is precisely like the instrument which has been called the flute *à bec*, or English flute.

Thus, then, we may, if it were at all important, dispute, upon pretty good grounds, the claims of Germany and England to the invention of the German and English flutes; for it is clear, almost to demonstration, that not only the people of these kingdoms, but those of all others, are indebted for the first invention of the flute to the Egyptians. Improvements have taken place in the instrument; but little doubt can remain, that the flute now in use amongst us was, with slight variations, in use at Athens and in many parts of Greece and Egypt many centuries ago. It is, therefore, needless for us to inquire who was the first manufacturer, or who first introduced them into England or Germany. Since, as we have seen, it would still leave us as much as ever in the dark as to the original invention, Lucinus' representations of flutes in use in the sixth century, do not seem to give us any more than given by Kircher, who represents them as belonging to the Egyptians many centuries before Christ and long before Kircher. It is needless to say, that any authors pronounced to be erroneous, he may, perhaps, on deeper investigation, be found more correct than is generally imagined.